SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

Feb. 15, 1946

Mr. Bob Fender
Publicity
Warner Bros.
Burbank, Calif.

Dear Bob,

I never did thank you for your lead on the short JAMMIN' THE BLUES. Al Shmitken here did loan us a print, and has otherwise been extremely cooperative. Thanks a lot.

Here is one other question: Do you know the whereabouts of Robert Florey? The last I heard he was working at your outfit on THE DESERT SONG in 1943. Years ago he made several excellent experimental films, and I'm trying to trace them down and get them for our spring showing.

My best to your family. I have not seen the Nibeckers, although my brother tells me that he saw a Cadillac coupe with an enormous Mexican license plate flash down San Mateo Drive, with several blonde Nibecker heads inside.

Sincerely

Frank Stauffacher

Dear Frank Robert Florey may be reached through John Del Valle, publicity director for Charles Chaplin Studios Hollywood. He co-directed Chaplin's latest film. Or write him direct, % Chaplin Studios. Mentioning my name in either case might help a little; I know Florey as well as John. Good luck and I'm happy about BLUES. It could have been a good short. I don't know what happened.

Best ...

B.

UPA *United Productions of America*

October 1, 1946

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

John Hubley has asked me to inform you that we are shipping under separate cover, rail express collect, three 16mm prints - "Flat Hatting," "Hell Bent for Election" and "Fuel" - which you may use in conjunction with your "Art in Cinema" film series.

We are sorry we are not able to supply you with anything in the way of program notes, explanations, etc., for our films. However, we are enclosing miscellaneous news clippings of our activities from which you may be able to derive some sort of information.

Also enclosed you will find a list of our completed productions as of September 1, 1946. You will note that most of our films are made on order and that we do not have films available for public sale or rental. Brandon Films, Inc., 1600 Broadway, New York City, is selling and renting for us the only films available to the public. These are "Brotherhood of Man," "The Man In The Cage," and "Healthy, Wealthy and Wise."

Prices of the above mentioned films are now being changed, due to the higher cost of material, etc., but I believe they sell for $75.00, $15.00 and $15.00 respectively. For further information on rentals, publicity stills, etc., please contact Brandon Films.

Very truly yours,

UNITED PRODUCTIONS OF AMERICA

Stephen Bosustow

Stephen Bosustow

KH 8244

Person to person -
to John Hubley

United
Productions of
America A CORPORATION

FILMS PRODUCED BY UNITED PRODUCTIONS OF AMERICA
AS OF SEPTEMBER 1, 1946, AND FILMS IN PREPARATION

BROTHERHOOD OF MAN - animated color film, made for UAW

FLAT-HATTING - animated film, made for U.S. Navy

HELL BENT FOR ELECTION - animated color film, made for UAW

DEAR SIR - animated film, made for general theatre release

QUICK FACTS ON FEAR - animated film, made for U.S. Army (Capra)

TOM, DICK AND MARY - color sound slide film, made for General Electric Company

TUESDAY IN NOVEMBER - animated insert, made for OWI, Overseas Branch

NORTHWEST U.S.A. - animated insert, made for OWI, Overseas Branch

QUICK FACTS ON JAPAN - animated film, made for U.S. Army (Capra)

SAGA OF 666 - color sound slide film, made for UAW

SVENSON'S SENIORITY - color sound slide film, 3 versions, Chrysler, Ford and General Motors, made for UAW

HOLD IT MAC - color sound slide film, made for U.S. Navy

SANTA FE - animated color insert, made for Telefilm, Inc.

B-29 TURBO SYSTEM - animated insert, made for Boeing Aircraft Corp.

OWENS-ILLINOIS GLASS CO. - animated color insert, made for Screencraft Productions

JERRY FAIRBANKS - animated color insert

DERMATITIS - animated insert, made for Ted Henkle Productions

INFLATION - animated film, made for U.S. Army (Capra)

LEND LEASE - story and story board, made for U.S. Army (Capra)

reply to: ONE EAST 57TH STREET, NEW YORK 21, N. Y. / *Hollywood address:* 1558 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA

SPARKS AND CHIPS - color sound slide film, made for National Safety Council

MANPOWER UTILIZATION - story and story board, made for Aircraft War Production Committee

HEALTHY, WEALTHY AND WISE - color sound slide film, made for Kaiser Permanente Health Foundation

MAN IN THE CAGE - color sound slide film, made for Fair Employment Practice Films, Inc.

AUTOMATIC PILOT - animated insert, made for Raphael G. Wolfe Studios (General Electric)

THE WONDERFUL EARS OF JOHNNY McGOGGIN - animated color film, made for James L. Free Productions

SCREEN MAGAZINE - titles made for OWI, Overseas Branch

NEWS REVIEW #3 - animated map insert, made for OWI, Overseas Branch

MANUFACTURING OF CRYSTALS - live action color film, made for Higgins Inc., Radio Division

THOMAS ADDRESS - live action color film, made for UAW

COMBAT FATIGUE - animated insert, made for Pathescope, Inc. (U.S. Navy)

PRODUCTION OF FOOD - animated insert, made for Encyclopaedia Britannica Films

CONSUMPTION OF FOOD - animated insert, made for Encyclopaedia Britannica Films

DISTRIBUTION OF FOOD - animated insert, made for Encyclopaedia Britannica Films

JOIN-UP COLLISIONS - animated film, made for U.S. Navy

IN YOUR POWER - animated film, made for U.S. Navy

CHECK AND DOUBLE CHECK - animated color film, made for United Jewish Welfare Fund

DISORIENTATION CRASHES - animated film, made for U.S. Navy

TAXIING - animated film, made for U.S. Navy

GUARANTEED WAGES - color sound slide film, made for National CIO Education Department

AFTER THE CUT - animated film, made for U.S. Navy

FUEL - animated film, made for U.S. Navy

REFRIGERATION - animated insert, made for Anson Bond Production

FOOD MACHINERY CORPORATION - animated color insert, made for Telefilm Corporation

FORTRESS OF FREEDOM - credit titles made for OWI Overseas Branch

SAN FRANCISCO PEACE CONFERENCE - story and story board, made for O.W.I.

THE FLYING JEEP - puppet cartoon production design and art direction for Morey & Sutherland

TAKE-OFF ACCIDENTS - animated film, made for U.S. Navy

SILENT STRIP FILMS

JIMMY RABBIT - SAFETY AT PLAY - color film made for schools

JIMMY RABBIT - WHOLESOME LIVING - color film made for schools

JIMMY RABBIT - DEMOCRATIC LIVING- color film made for schools

2 x 2 SLIDES

JIMMY RABBIT - SAFETY AT PLAY - color slides made for schools

JIMMY RABBIT - WHOLESOME LIVING - color slides made for schools

JIMMY RABBIT - DEMOCRATIC LIVING- color slides made for schools

FILMS IN PREPARATION

EXPANDING WORLD RELATIONSHIPS - animated color film, being made for U.S. State Department

A MIRROR FOR THE SKY - animated color, scenic background, being made for du-Bois-Friedman New York stage show. (John Houseman, Director)

PUBLIC OPINION POLLS - animated film, being made for U.S. State Department

LANDING ACCIDENTS - animated film, being made for U.S. Navy

THREE UNIONS - animated film, being made for U.S. State Department

EMERGENCY LANDINGS - animated film, being made for U.S. Navy

4221 Stockton St.
Apt. 4
Wed.

Dear Mr. Foster,

I received the tickets today. Thank you very much. I am delighted at the idea of seeing those films. The order blank is enclosed.

Have you found Whitney's address - the new one? I called your office this morning and the museum this evening with no luck. So please drop me a note with Jim or John's address if you have it as the time is passing rapidly and I am anxious for the processing to start. If I can get the film off soon it should be finished by the 25th of April.

Sincerely,
Sara Kathryn Arledge

Dec. 28, 1946

Mrs. Verna DeWitt
Art Chairman
Fremont High School
4610 Foothill Blvd.
Oakland 1, Calif.

Dear Mrs. DeWitt:

Your letter of Dec. 12 just reached me. I was in Oregon for the first part of this month and have just returned.

Concerning the Fischinger films, Mr. Fischinger himself would have to be contacted for information about leasing or purchasing one of his films. His address is: Oskar Fischinger
1010 Hammond St
Hollywood, Cal.

He is very cooperative, and I am sure that you will receive a prompt reply, I will send your letter on to him with a note asking him to contact you, if you like.

The catalogue has been delayed at the printers, I am sorry to say, and will now be out in early February. It contains , as you may know, a great deal of information about the films we showed during Series I, as well as the name and address of each source for the films. We will send you and announcement as soon as they are ready.

Should you desire anny further information, please don't hesitate to ask us.

Sincerely yours,

Richard B. Foster
Art in Cinema Society

Dec. 28, 1946

Oskar Fischinger
1010 Hammond St.
Hollywood, Cal.

Dear Mr. Fischinger:

Enclosed you will find a copy of a letter from Mrs. Verna DeWitt of the Oakland Public Schools. She wants to purchase of lease one or more of your films, and it may be that other schools in the area will also want a few .

Your films were very well received during the series; we have had 33 requests for repeats on the Black and White Studies and 36 on the Color Studies.

We showed some ~~m~~ of the films silent as an experiment, and they were just as enthusiastically received and when shown with music. They stood up very well as an independent visual expression.

I would like to thank you again ~~m~~ for the cooperation you gave us in putting on the series, as well as the complete exhibition material you loaned the Museum for the hung exhibit. Sorry you weren't able to get up here some night when your films were shown; the audience always responded with x applause.

Frank and I will be writing soon again, and we may go down to Hollywood next year for a short stay, If we do, we would both like to see you.

Sincerely Yours,

Richard B. Foster

V. DeWitt
OAKLAND PUBLIC SCHOOLS

FREMONT HIGH SCHOOL
4610 FOOTHILL BOULEVARD
OAKLAND 1, CALIFORNIA

OAKLAND
5 DEC 13
9 PM
1946
CALIF.

BUILD YOUR FUTURE
WISELY SAFELY
U.S. SAVINGS BONDS

UNITED STATES POSTAGE
3 CENTS 3

San Francisco Museum of Art

Van Ness Avenue & McAllister Street

San Francisco, California

Attention: Mr. Richard Foster

SAN FRANCISCO MUSEUM OF ART
War Memorial
Civic Center
San Francisco 2

From: Maison de l'Unesco,
19 Avenue Kléber,
PARIS 16e.

22nd January 1947.

Dear Dick Foster,

You will be disappointed in me, but I have been so terrifically busy in Paris and so tied down by my work for Unesco,— complicated by the absence from the office for the German trip,— that I have been able to do nothing at all on the movie business. The only way to do it would be personal contact and that would take several days of going around, seeing people and discussing problems. It is just possible that I may be able to get someone here to do the job for me at a small fee. I am going to try to do so. I should have found this device earlier but I had always hoped to get on the job myself. We shall see what works out.

I have followed the developments in the Art in Cinema programme with a great deal of interest, and am delighted that all went so well. I was rather hoping some copies of the Catalogue would reach me before I left, for they will be a great help in getting the interest and cooperation of the cinema group here.

My cordial greetings to Frank Stauffacher,

Cordially yours,

Grace L. McCann Morley.

Mr. Richard Foster,
c/o San Francisco Museum of Art,
War Memorial,
Civic Center,
SAN FRANCISCO.

January 24, 1947

Martin J. Lewis,
Paramount Bldg.,
1501 Broadway,
New York, New York.

Dear Mr. Lewis:

Could you supply me with some information on the film, OBJECT LESSON, which was withdrawn from th BLOOD OF A POET coupling? Some of the stills you sent seemed to be from this film. We are publishing a catalogue on the films we have shown and would like to reproduce several of the OBJECT LESSON stills because of their sheer pictorial interest., even though we have not screened the film. Could we have your O.K. on this, also let us know if it is still available for rental, charges, etc.

Sincerely yours,

Frank Stauffacher

Frank Stauffacher,
In charge of Art In Cinema Series.

February 3rd, 1947
Langlois, Oregon

Mr. Richard Foster
Art In Cinema Society
San Francisco Museum Of Art
San Francisco, California

Dear Mr. Foster:

I have followed with great interest the recent Art In Cinema series presented at the Museum, and am turning to you now for assistance.

There is but a very short time before the mail goes out today and I would like to get this off, so I will present my case as briefly as possible: By considerable moving and shaking and other agitations (backed by a missionary spirit I was quite unaware of owning) I seem to have aroused enough enthusiasm in a film series to have the libraries of this area give their blessings and their names to the project, which should give it enough prestige to make it successful. I devoutly hope! It is my belief that a well-done film exercises a certain mental stimulation, conscious or not, and that is at least one exercise the majority of people up here almost universally ignore. So, since they do not have general access to books, or paintings, or music, and since a motion picture seems to have the elemental substances of each and in a form readily accessible to the mind of the average person, by golly I'm going to give it to them! There will be two series, the first open to the general public, and the second, consisting of films from the Museum Of Modern Art Film Library shown only to subscription audiences. The first is to help finance the second. Naturally the films programmed cannot be completely of the type accented in your showings, but nothing would please me more than to include something like THE BLOOD OF A POET on a double bill. There are ever so many films that have been released commercially that have never gotten to the local theatres, and it will certainly be a change (and a welcome one to many people, I have discovered) from the endless series of Roy Rogers and PRC productions that roll week-in and week-out over these rural screens. However, the Film Library tells me that the Cocteau picture is not available, nor LOT IN SODOM. Yet you included these. Where did you get them, and how much? I spoke to Maya Deren in New York last year and am intending to show some of her films. What do you think of them? Which films, if you were showing them to a "provinical" and highly unsophisticated audience would you select. I am at quite a loss since I have not seen the majority of these pictures, and can go only by what I have read or heard [illegible]. I did see THE BLOOD OF A POET last year in New York, [illegible]OT IN SODOM and THE FALL OF THE HOUSE OF USHER by the [illegible]cer, which I am afraid I was not very impressed with.

I am afraid I have to stop this, and I do hope I have [illegible]ross to you a slight idea of what I am attempting and the odds against me. I must say, however, that I have received a great deal of cooperation from many sources, and we will have theatres to show these films in, so we can use either 35mm or 16mm films.

Thank you very much for your trouble. Sincerely,

Roy Lundholm

Roy Lundholm

February 3rd, 1947
Langlois, Oregon

Mr. Richard Foster
Art In Cinema Society
San Francisco Museum Of Art
San Francisco, California

Dear Mr. Foster:

I have followed with great interest the recent Art In Cinema series presented at the Museum, and am turning to you now for assistance.

There is but a very short time before the mail goes out today and I would like to get this off, so I will present my case as briefly as possible: By considerable moving and shaking and other agitations (backed by a missionary spirit I was quite unaware of owning) I seem to have aroused enough enthusiasm in a film series to have the libraries of this area give their blessings and their names to the project, which should give it enough prestige to make it successful. I devoutly hope. It is my belief that a well-done film exercises a certain mental stimulation, conscious or not, and that is at least one exercise the majority of people up here almost universally ignore. So, since they do not have general access to books, or paintings, or music, and since a motion picture seems to have the elemental substances of each and in a form readily accessible to the mind of the average person, by golly I'm going to give it to them! There will be two series, the first open to the general public, and the second, consisting of films from the Museum Of Modern Art Film Library shown only to subscription audiences. The first is to help finance the second. Naturally the films programmed cannot be completely of the type accented in your showings, but nothing would please me more than to include something like THE BLOOD OF A POET on a double bill. There are ever so many films that have been released commercially that have never gotten to the local theatres, and it will certainly be a change (and a welcome one to many people, I have discovered) from the endless series of Roy Rogers and PRC productions that roll week-in and week-out over these rural screens. However, the Film Library tells me that the Cocteau picture is not available, nor LOT IN SODOM. Yet you included these. Where did you get them, and how much? I spoke to Maya Deren in New York last year and am intending to show some of her films. What do you think of them? Which films, if you were showing them to a "provinical" and highly unsophisticated audience would you select. I am at quite a loss since I have not seen the majority of these pictures, and can go only by what I have read or heard about them. I did see THE BLOOD OF A POET last year in New York, and also LOT IN SODOM and THE FALL OF THE HOUSE OF USHER by the same producer, which I am afraid I was not very impressed with.

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Thank you very much for your trouble. Sincerely,

Roy Lundholm

Roy Lundholm

February 6, 1947

Mr. Kenneth MacPherson
150 East 61st St.
New York, N. Y.

Dear Mr. MacPherson:

I am enclosing a circular regarding a series of films we ran last fall. The series was a most unexpected success, resulting in our now planning a similar one to run in April.

Mr. Chester Arthur, of Oceana, California, was an enthusiastic member of our audience. It was he who gave me your address and suggested my writing you in connection with your famous BORDERLINE, and perhaps any of your others -- MONKEY'S MOON, FOOTHILLS. Of course, these are all exactly the sort of thing we've been trying to ferret out -- with the adequate amount of difficulty one would expect. We are equipped for both 16mm and 35mm -- but generally use the smaller size.

I would be extremely grateful to hear from you, and learn of the whereabouts of these films, their chances of being shown, etc.

Sincerely yours,

Frank Stauffacher

FS:nb

Feb. 15, 1946

Mr. Bob Fender
Publicity
Warner Bros.
Burbank, Calif.

Dear Bob,

I never did thank yourfor your lead on the short JAMMIN' THE BLUES. Al Shmitken here did loan us a print, and has otherwise been extremely cooperative. Thanks a lot.

Here is one other question: Do you know the whereabouts of Robert Florey? The last I heard he was working at your outfit on THE DESERT SONG in 1943. Years ago he made several excellent experimental films, and I'm trying to trace them down and get them for our spring showing.

My best to your family. I have not seen the Nibeckers, although my brother tells me that he saw a Cadillac coupe with an enormous Mexican license plate flash down San Mateo Drive, with several blonde Nibecker heads inside.

Sincerely

Frank Stauffacher

"The Motion Picture Camera Magazine"

ASC

The American Cinematographer

1782 North Orange Drive GRanite 2135 Hollywood 28, California

February 15, 1947

Mr. Frank Stauffacher,
San Francisco Museum of Art,
War Memorial, Civic Center,
San Francisco, California.

Dear Mr. Stauffacher:

This is to acknowledge receipt of our three films "Mt. Zao", "Lullaby", and "Early Summer." We want to thank you for splicing a short leader on Mt. Zao.

It has been quite some time since any repair work has been done on the films, but we are having all the film run and the necessary repairs made.

If you will let us know two weeks before your April series are to start, we shall be glad to forward the three abovementioned films.

Very truly yours,

THE AMERICAN CINEMATOGRAPHER

Marguerite R. Duerr

MRD S

Marguerite R. Duerr

Hu

February 18, 1947.

Mr. Ray Hubbard,
Art Department,
Sequoia Union High School
Redwood City, California.

Dear Mr. Hubbard:

The matter of your wishing the program notes to the Art in Cineam series had slipped my mind until a few days ago, when I came across a note to myself about it.

Thought I had better let you know that we did not have the notes re-mimeographed, as they will be in the Art In Cinema catalogue, so it seemed to be somewhat of a repetition, particularly as we had not kept the stencils. However, I know you had asked particularly for several sets and were probably wondering why I had not sent them, so this is by way of explanation and apology. We are receiving orders for the catalogue right now, we hope for delivery from the printer in about 4 weeks, after which time the ordered copies will be mailed out.

We start a second series - 5 evenings this time - on April 4th, ending May 2nd. There will be a series held in Berkeley, which will be repeats of those most in demand from the first series. As you are on our mailing list, you will receive notice of these in due time.

Sincerely,

E. Noble Hamilton

Mrs. Noble Hamilton.
In charge of film series.

February 23, 1947

Mr. Robert Florey,
c/o Mr. John Del Valle, Publicity
Charles Chaplin Studios,
Hollywood, California.

Dear Mr. Florey:

The enclosed circular represents a series of experimental films which were given here at the S.F. Museum of Art last Fall. The series were most successful and we are now planning a similar Series starting in April.

Bob Fender of Warner Bros. gave me your address. I have read much about your two early eexperimental jobs, THE LOVE OF ZERO and THE LIFE AND DEATH OF A HOLLYWOOD EXTRA. I was in Hollywood over the weekend and regret being unable to contact you personally, due to a very full schedule. Of course these two films are exactly the type of thing we have been hunting, with considerable difficulty. Hence I was so glad to get your address and the opportunity of finding out about your films.

I would be most grateful to you if you could let me know the possibility of renting these films for one night's showing some time in April. If they are in 16mm, all the better, as we try and use that size whenever possible, but if they are 35mm, we can possibly manage, as we have rented 35 mm equipment for some programs, in the past.

Most sincerely,

Frank Stauffacher,
In charge Art In Cinema Series.

FS:ebh

February 25, 1947

Mr. Emlin Etting
c/o Philadelphia Museum of Art
Philadelphia, Pennsylvania
Attention: Mr. E. N. Benson

Dear Mr. Etting:

During a recent visit that Richard Foster and I made to Hollywood in an effort to discover sources for experimental films to show at our Art in Cinema series, Mr. Lewis Jacobs suggested that we write to you. Enclosed, you will find a copy of our circular listing the films that we showed last Fall. The series was an unexpected success, with over six-hundred persons attending.

Mr. Jacobs was enthusiastic about your work, and said that it belonged on our Art In Cinema series. We showed his FOOTNOTE TO FACT which was well received. Mr. Jacobs and Mr. Rosenheimer of the Museum of Modern Art Film Library (N. Y.), who is in Hollywood on a vacation, suggested your ORAMUNDE and your LAUREATE. Mr. Hans Richter also suggested these two.

We hope that you have them in 16 mm., as that is better for us; if not, we can arrange to get 35 mm. equipment.

We would very much like to hear from you, and to find out of your films are available for rental and for use in our Spring or Fall (1947 series.

Sincerely yours,

Frank Stauffacher
Art In Cinema Society

FS/mb

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL · CIVIC CENTER · HEMLOCK 2040 · SAN FRANCISCO, 2 · CALIFORNIA

Mr. Emlin Etting
c/o Philadelphia Museum of Art
Philadelphia, Penn.
Attn: Mr. E. N. Benson

Dear Mr. Etting:

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We hope that you have them in 16mm, as this is preferable; if not, we can arrange to get 35mm equipment.

We would very much like to hear from you, and to find out if your films are available for rental and for use in our Spring or Fall (1947) series.

Sincerely yours

Frank Stauffacher

Frank Stauffacher
Art In Cinema Society

Mr. Emlin Etting
c/o Philadelphia Museum of Art
Philadelphia, Penn.
Attn: Mr. E. N. Benson

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WE would like to hear from you, and to find out if your films are available for rental and for use in our Spring or Fall (1947) series.

Sincerely yours

Frank Stauffacher
Art In Cinema Society

Feb. 28 1947

Mr. Robert Florey
11411 Ayshire Road
West Los Angeles 24
Calif.

Dear Mr. Florey,

Thank you very much for your reply regarding your early experimental films. I am at a loss to explain how the Hollywood Reporter printed the notice about our booking your films. There was no publicity given out before yesterday as to the titles of any of the films we intend having - simply because we have been uncertain of getting many of them ourselves. I did speak to several friends about some of the titles when I was in Hollywood last weekend - and perhaps that's where it came from. But I was merely inquiring at that time.

However, Mr. Arthur Rosenheimer, the assistant curator of The Museum of Modern Art Film Library, seemed to have seen your films sometime not far back. I understood him to say that Theodore Huff at New York University had prints of them. To this effect I have written Huff, but have received no reply as yet, but I expect a reply since he is an authority on this subject and should be interested in a project such as ours. I will let you know what he says.

I will also send on the information about Mr. Simon Gould in the event that Huff does not know anything about the location of your films. Another idea might be for me to write Kenneth MacPherson who is leaving New York for Europe this month, and who offered to look up anything we might have in mind.

After all this, the enclosed prospectus needs a little explanation. We had to throw something together in a hurry for our March 1st mailing, and during the last week I was able to confirm practically all of the titles with the exception of yours and one or two others. I went ahead and put them in anyway, at the last minute. with my fingers crossed. If we can't locate them, we will still have plenty to make up the programs. But I am still in hopes we may locate them. There has been plenty written about them in the past twenty years. It is unfortuneate that you do not have them. I'll let you know whatever I learn.

Sincerely yours,

Frank Stauffacher

FILM CLASSIC EXCHANGE

FREDONIA, NEW YORK

TELEPHONE 611

Feb 28 1947.

Mr. Frank Stauffacher, Editor,
Art in Cinema Study,
San Francisco Museum of Art.,
San Francisco Calif.

Dear Sir:

According to your letter of February 25th we are confirming your date of April 18th for the films ROMANCE SENTIMENTALE and UNDERGROUND.

As per our agreement we will ship these for April 11th a week in advance of your April 18th date.

Yours very truly,
FILM CLASSIC EXCHANGE

Doris H Easling

Doris H Easling.

DHE
e

Art In Cinema March 3, 1947

To Do:

Memo to Dr. Morley re Paris $80.00)

Print tickets to Art In Cinema

Frankenstein for press preview

Write news story for newspaper release

Get at least 500 more sub blanks

See arledge this week

Tax on movies not right--get correspondence from EH

March 7 47

EMLEN ETTING
~~HAVERFORD, PA.~~
1922 Panama Street
Philadelphia 3

Mr Frank Stauffacher
San Francisco Museum of Art
San Francisco

Dear Mr Stauffacher —

Thank you very much for your letter of February 25th concerning my films. Your program seems excellent and I should be glad to let you have the two films you suggest in your letter. Both are in 16 mm. Oramunde is 400 ft in black and white while

Laureate is nearly 800 ft, in kodachrome. Let me know as to dates – and when you see them please thank Mr Richter and Mr Jacobs for thinking of my pictures –

Very Sincerely

Emilen Etting

Ted NEMETH Studios

729 Seventh Avenue New York LOngacre 3-1795-6

March 7, 1947

Mr. Frank Staufacher
San Francisco Museum of Art
San Francisco, California

AIR MAIL

Dear Mr. Staufacher:

I enclose herewith our list of 16 mm sound motion picture films available for rental and sale as requested by you in your letter of February 22nd.

We would appreciate knowing the running date of films booked, far enough in advance for us to reserve the prints so we could mail them to you a week before showing.

Cordially yours,

Ted Nemeth

Ted Nemeth

TN/HB

NEW YORK UNIVERSITY
WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE
WASHINGTON SQUARE, NEW YORK 3, N. Y.

DEPARTMENT OF MOTION PICTURES

TELEPHONE: SPRING 7-2000

Room 836 East Bldg.
March 7, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center, San Francisco 2

Dear Mr. Stauffacher:

Mr. John Flory (no relation) bought the negatives of Robert Florey's THE LOVE OF ZERO and THE LIFE AND DEATH OF A HOLLYWOOD EXTRA. Whether he has them on 16mm also I do not know (I called, but he wasn't in his office.) He can be reached at: ~~Grant~~

Grant, Flory, and Williams~~on~~ Film Co.
441 Lexington Ave., NYC

Let me know if you obtain them. I am interested in your programs and would like to receive circulars, etc. Will send money for the catalogue next week.

Sincerely yours,

Theodore Huff

Theodore Huff

Ri

9 March, 1947

Dear Mr. Richter,

Have received your corrected article and the new notes for DREAMS. It is not too late and we can put these new ones in. As for the article, we will be glad to print you 200 extra sheets on it - free of charge- after all, you are letting us use it without charge - besides all of the many other courtesies and aids you've extended us.

Of course I, and the rest of us here, are unexpectedly overjoyed to read that you will allow us to show this short, 10 minute series of excerpts from DREAMS. This will indeed be an unexpected pleasure. There is only one thing: Would this be on 16mm.? We are not bringing in 35mm. equipment for this series since we have found enough on 16mm. If you do not plan to make a 16mm. print for this Trailer, may I make an offer? We will foot the bill for making a 16mm. print of this. It wishes that 10 minutes of footage would not be too expensive for us. I make this offer because we would hate to miss showing it simply because of our equipment size for this series. You will probably have future chances to use this short on 16mm. anyway. I don't know how this will strike you, but as I say, I'm only making it as an offer to cover any possibilities.

If that is the case please inform me and send me this, and the approximate date you could send it to us.

The catalogue should be out in three weeks at the most.

Sincerely yours,

Frank Stauffacher

Apt. 4
4221 Stockton St.
Richmond, Calif.
March 13, 1947

Dear Mr. Stauffacher,

I am enclosing the material for the titles. Thank you for undertaking this sizable task. It will greatly facilitate the finishing of the film.

Best regards to Mr. Frost & yourself.

Sincerely,
Sara Kathryn Arledge

1.

Fade in:

INTROSPECTION

½ screen

dissolve to

2.

a series of experiments with the film as a medium for the dance
1941 and 1946

Fade out

3.

Fade in:

planned directed by S.K.A.
assisted in numerous ways
by the following:
photography

Fade out

white letters on black background

simple modern type or Gothic

Letters in (1) to be at least twice height of letters in (2)

Names in (3) all the same size

Written matter for titles

① Introspection

② a series of experiments with the film as a medium for the dance
1941 and 1946

③ Planned and directed by Sara Kathryn Arledge assisted in numerous ways by the following:

Photography	Clyde B. Smith Don Sykes
Dancers in order of appearance	Jimmy Mitchel Bill Martin Joe Riccard
Heads	John Rechab Baxter
Technician	Don Littlepage
Wardrobe	Ida Rose
Studios	courtesy of Lester Horton and Bud Mar (Du Mar)

14 March 1947

Mr. John Flory
Grant, Flory and Williams Film Co.
441 Lexington Ave.
New York City

Dear Mr. Flory,

Last fall we ran a series of avantgarde and experimental films to a very interested audience - I am enclosing a circular. Its success has resulted in our planning another serie for this coming April. Through the courtesy of Mr. James W. Moore of the Amateur Cinema League, we are showing your MR. MOTORBOAT'S LAST STAND, in additiontto Dr. Machado's KALEIDESCOPIO and the Watson-Webber FALL OF THE HOUSE OF USHER.

The announcement for this April series -which I am also enclosing - had to be printed at the last minute in time for March mailing, and it contains a number of vagueries, one of which has to do with Robert Florey's THE LOVE OF ZERO. I have long known about this film, and have very much wanted to show it. Taking a long chance, I included that title before I had checked on its availability. Thereafter I encountered failure in locating it, and had practically given it up, when a letter from Mr. Theodore Huff of the Motion Picture Dept. at New York University informed me that he understood you had bought the negatives of that film, and the LIFE AND DEATH OF A HOLLYWOOD EXTRA.

Now, would it be possible to reant them for a one night's showing? We are prepared to pay any reasonable rental charge. But there is the matter of whether or not you have a 16mm. print of them; on our Fall series we did have 35mm. equipment for some of the films, but on this series we will not --although the Museum is currently collaborating with the Art department of the University of California in Berkeley to run a similar series on 35mm. following the April show at the Museum (However this will contain maihhiya repeat of our first serie last Fall)

If such is not the case, may I make this offer?: If you would have a 16mm. reduction print made from the negatives of ZERO, we will pay the bill (providing it is not too long) - and that could constitute the rental fee -or perhaps some other arrangement could be made. I am very anxious to run this film - and any of R.Florey's others, and I would be most grateful to hear from you at your earliest convenience.

Sincerely yours,

March 15, 1947
Langlois, Oregon

Frank Stauffeger
Art in Cinema Society
San Francisco Museum of Art
Civic Center, San Francisco, California

Dear Mr. Stauffeger:

Sydney Rawson has suggested I write directly to you for some information I badly need, and I am taking the liberty of doing so.

For quite some time it has seemed desirable to me to have some sort of "film society," or organization here, and it now seems as though the project were about to become reality. By dint of much agitation and persistance, the libraries of several communities in this area have agreed to "sponsor" a Film Series -- the lending of their names not only adding a prestige, but automatically letting down many barriers that might have otherwise hindered us; financially and otherwise, for the papers will, under the library headings, allow us a certain amount of free publicity, etc. There is a tremendous amount of inertia to be overcome, and our finances are practically invisible --- also the number of persons in this locality who would be prepared to pay four or five dollars for a subscription ticket may not be sufficient to cover the costs of a necessary number of films from the Museum of Modern Art Film Library. Therefore, I am trying to program a first series which will be open to the general public, the profits therefrom to cover deficits in film rentals from the Film Library. We are getting valuable cooperation from several theatres, so we will be able to use 35mm film sizes, as well as 16mm. This pleases me greatly as I think the use of a regular theatre is more conducive to the enjoyment of a film, at least on the part of the average theatre-goer.

Since beginning to try to map out a reasonable and yet brief survey of films of various types, by means of which our audiences will be led into fields where definite intelligence and workmanship has been applied, I was told about the organization of your Art in Cinema Society, and the arrangement of your programs, and I noted certain films listed such as THE BLOOD OF A POET, LOT IN SODOM, and others which I am most interested in incorporating in our series. The Museum Of Modern Art Film Library told me these were not available, however, and where, please, did you get them? I have seen the Cocteau film, and about the last three-quarters of LOT IN SODOM. Nothing would please me more than to be able to show them up here to a largely unsuspecting audience! The audience, of course, would be lured in by something like TILLIE'S PUNCTURED ROMANCE or THE GOLD RUSH with the Chaplin drawing name. Thus they would feel they had gotten their money's worth out of the admission, even though they should be completely baffled and astonished by the somewhat esoteric qualities of the experimental films -- you see, I am trying to stir up the thought-processes of the natives here, and fair means or foul, I mean to do it, and show them there is something going on in the cinematic world besides the endless Roy Rogers and PRC productions that cycle endlessly through these rural circuits. And I know there are enough people who will be delighted by the stimulation offered by pictures of the avant-garde type to otherwise justify their showing here.

I have had quite a time locating sources for films, however, other than the Museum Of Modern Art Film Library, so now I am turning to you for aid. It is essential that I get as many films lined up as soon as possible for we are already behind schedule, and it is necessary to get publicity out very shortly.

I trust I am not imposing on your time and patience too much by addressing this letter to you, or letters in the future regarding your opinion of some of the films. Finally, may I say that I am very gratified to note you are now entering upon a second series, and that your project has been permanently incorporated into the San Francisco Museum. It seems strange that such an exciting and provocative field as motion pictures, in all its phases, should just now be coming into acceptance as a valid and authentic art form worthy of permanent accession on the part of museums or libraries from which programs may be drawn for study and delectation.

By the way, a year or so ago in New York, I happened to see Lotte Reiniger's ADVENTURES OF PRINCE ACHMED (1926) which, although it could stand considerable editing to alleviate a certain tediousness now and then, is really very wonderful. I should think you could use it very well in your series. Also (I have not seen these, and perhaps you already know of them), a friend sent a program from the Thalia theatre in New York (probably 1942 or '43: it is not dated, unfortunately) announcing the premier showing of Karl Dreyer and Rudolph Mate's VAMPIRE. Also what they call "the first American produced surrealist film" by a Christopher Young, titled OBJECT LESSON. My friend said it was quite good.

If you are interested, you might try writing the Thalia Theatre, Broadway at 95th Street, New York City, and they might possibly answer you. I didn't seem to be able to get a rise out of any of the theatres I wrote to. I asked the Museum Of Modern Art Film Library about VAMPIRE and they could find no trace of it, and thought it had not been shown in New York. So there you are.

Very truly yours,

Roy Lundholm

Roy Lundholm
Langlois, Oregon

Is there no other source for René claire's Entr'acte than the Mus. Mod. Art Film Library? And where did you obtain the Death Day sequence from Eisenstein's Que viva Mexico!?

Thank you very much.
R.L.

17 March 1947

Emlen Etting
1922 Panama Street
Philidelphia 3, Pa.

Dear Mr. Etting,

I am very happy to know that we may show your two films on Art in Cinema, Series Two. A circular is enclosed for this series, but since it was printed, there have been a number of changes and ommissions. It was thrown together in a hurry in time for our March mailing, for we had to get it out then that time; the April mailing would have been too late. Some of the films are still uncomfirmed, and there have been some additions. We have ferreted them out from so many widely scattered and unsure sources that we will not be certain of them until the day they actually arrive here. For this reason I think it best to say tentatively that we would like to show your films on April 4, and April 18 -LAUREATE on April 4 and ORAMUNDE on April 18. By this time, the titles of each program has become rather meaningless because we've had to shift the films around so. Actually I should assume that both of yours would fit best under the title: Symbolism and Poetry; but it may be that we will find ourselves with too many films for that night, and not enough for one of the others. The main difficulty about organizing a series such as this is that we have not seen most of the films ourselves, and consequently don't know where they fit best, or how long they run.

You did not mention the matter of a rental fee for showing your films. We will glad to pay any reasonable amount you might ask. Indeed, this entire Art in Cinema idea we are working on is for the purpose of providing and outlet, and paying for, a type of film that usually seems to have little opportunity for performance.

Films from the Eastern Coast are generally allowed at least 14 days if they are sent via Railway Express. If you do not think that there is time to send them this way for the April 4 showing, send them Air express - in either case, send them collect and we will return them prepaid.

We compile program notes for each program. Is there anything we might use in connection with your films? We would appreciate a few words from you on this, and if you want music with them, and if so, what, etc.

Thank you very much for your letter, and your offer to let us show your films - we are most grateful.

Very Sincerely yours,

Frank Stauffacher

GRANT, FLORY & WILLIAMS
PRODUCERS OF DOCUMENTARY, EDUCATIONAL & TELEVISION FILMS

441 LEXINGTON AVENUE · NEW YORK 17, N. Y.
TELEPHONE · VAnderbilt 6-5770

March 19, 1947

Mr. Frank Stauffacher, Editor
Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

I am much flattered to learn from your letter of March 14 that you are planning to screen the Amateur Cinema League's print of MR. MOTORBOAT'S LAST STAND on April 25.

Now as to the films by Robert Florey. Unfortunately, Ted Huff is mistaken and I do not have prints of either one. At one time I did own, not the rights, but a single 35 mm. print of the LIFE AND DEATH OF A HOLLYWOOD EXTRA by my namesake Robert Florey and Slavko Vorkapich and I would be very happy to make it available to you. However, this print was stolen from me several years ago and I have never been able to find another copy. Consequently, I am sorry I cannot help you.

If I can be of assistance to you in any other way, please feel free to call on me, for I am especially interested in seeing film societies and showings of experimental films encouraged in this country.

Cordially,

John Flory

John Flory
President

jf/jt

March 23,1947

Mr. Roy Lundholm
Langlois, Oregon

Dear Mr. Lundholm,

Your project sounds extremely interesting indeed, and I will give you any help that I can, --although we are far from being authorities in this field.

To plunge right in, I'm sorry to have to inform you that both LE SANG D'UN POETE and LOT IN SODOM are still getting commercial distribution. If you are interested you may write to Martin J. Lewis, 1501 Broadway, Suite 1607, N.Y. He is the distributor. Both of the above named films come coupled together - that is, you can't rent one of them without getting the other along with it. They make a very interesting program, but the unfortunate part about it is that he charges $100.00 for a one night's showing of them. We were only able to meet this fee by enlisting the aid of the press, drumming up a big audience, and then too, there were quite a few people here in S.F. who had wanted to see the Cocteau film - it had never been shown here before, so we were fortunate in that respect.

The film you call VAMPIRE is actually a job entitled THE ADVENTURE OF DAVID GRAY. The "Vampire" title was added in this country by the distributors for commercial purposes. It was shot in Paris in 1930 by Dreyer and Mate, and although it is a very interesting film, it in no way comes up to their LE PASSION DE JEANNE D'ARC which, by the way, would be a natural for your audience insofar as showing how rich and serious the art of the film can be. I saw VAMPIRE, as well as the Christopher Young film you mention - OBJECT LESSON - at the Fifth Avenue Playhouse in N.Y. in 1942, and can't say that I would pay the rental fee that Martin Lewis might ask for them - he is the distributor on these also. OBJECT LESSON is a very short film, and consists of double exposures of clocks, statuary, objects, etc. May I be so bold as to say I felt it rather undistinguished.

There is no other source for Clair's ENTR'ACTE that I know of other than the Museum of M.A.Film Library. They have the exclusive rights - as film curators - to distribute it for research and study purposes only -<u>non-commercially</u>- as is the case with all of their films.

DEATH DAY we hope to get from a local exchange called "Photo and Sound", but they are merely the local outlet for Bell & Howell Film Library, Chicago. Brandon Films did have it listed in their catalogue but it has been withdrawn, so they tell us.

As for other sources for our films, -other than the M.of M. A. Film Library - we have ranged fairly wide. You might inspect Brandon's catalogue. The address is Brandon Films, 1600 Braodway, N.Y. I am enclosing

Mr. Ray Lundholm (Continued)

an announcement of our approaching series, and I have written the sources for most of the titles thereon.

The abstract studies of Oskar Fischinger would seem to me to be just right for your programs. They are a painless and charming introduction to non-objectivity on the screen, and they are generally very popular with audiences - they are non-intellectual, synchronized with familiar music, and bright, gay, and often humorous. His address is: Oskar Fischinger, 1010 Hammond Street, Hollywood. He has most of them on 16mm. and 35mm., I don't know wxactly what he cahrges for rentals - it is not too much. We paid him to reduce most of his prints to the small size, so our dealings with him have been a little different. I would highly recommend these - they are short, about 10 minutes - so they fit well anywhere, but don't run more than two on a program because they're hard on the eyes in large doses.

For more of this same sort of work, only with a different approach, write to Ted Nemeth, 729 Seventh Ave. N.Y. He has RHYTHM IN LIGHT, PARABOLA, SYNCHROMY, SPOOLS SPORT, etc.

If you write to Fischinger, mention us, it might help. He is prone to being artistic and lackadasical with his correspondence. Mentioning us might get a quicker answer.

Maya Deren's experimental films are very good. Her address is Maya Deren, 61 Morton Street, N.Y. There are three of them for $15.00, I believe- MESHES OF THE AFTERNOON, AT LAND, and A STUDY IN CHOREGRAPHY FOR CAMERA. She also has RITUAL IN TRANSFIGURED TIME. They are all on 16mm. For really serious and rather difficult non-objective experiments, write John and James Whitney, 12018 Pacoima Court, North Hollywood. These are very revolutionary experiments, the sound is put on the track by photographing an activated pendulum- synthetic sound. We are very fond of them here, but an audience must be fairly used to dissonances to appreciate them.

We are getting several films from the Amateur Cinema League, 420 Lexington Ave, N.Y.17. I have noted them on the circular. Having not seen them- with the exception of the Watson-Webber FALL OF THE HOUSE OF USHER, I can't say anything about them except that I feel reasonable sure that they would be quite interesting.

I hope these random suggestions may be of some help to you. It depends entirely upon what type of film you want to stress. To sum up, we have prepared a sort of catalogue of all the sources of our Series One films, together with program notes, etc. It has grown considerably, and should be off the press in a week. I'll enclose a circular on it; perhaps there might be people in your region who'd be interested.

Reading over this letter, I'm afraid it won't be of much specific help to you. I could do better if you sent me a list of the films you would like to show from the M.of M.A. Film Library. We have based all of our programs on their films - and have only augmented from other sources. Other sources are few and far between. I do wish you success in your worthy and admirable project, and I hope that we can be of continued help to you.

As a last word of caution, be sure that you do not sell tickets at the door for any of the M.of M.A. films, nor Brandon's, nor the Amateur Cinema League's. These are all strictly non-commercial outfits, and you have to sell subscriptions for a series of them. You probably know all this, but when you mentioned getting the cooperation of the local theatres, it is necessary to be very careful. Sincerely yours, and with best wishes,

March 25, 1947

The Institute of Design
632 North Dearborn Street
Chicago, Ill.

Dear Sirs,

It is my understanding that you have available for rental Laszlo Maholy-Nagy's film: BLACK, WHITE AND GRAY. I am extremely anxious to include this on one of our programs of our Art in Cinema, Series Two, an announcement of which I am enclosing.

Since some of the titles on the announcement enclosed have been changed, I can say with reasonable certainty that BLACK,WHITE AND GRAY would fit best on the program for April 11. The title: "Trickery and Surrealism" has been changed.

As there is little time before the series begins, I would be most grateful for an early answer.

Very sincerely yours,

Frank Stauffacher

March 27, 1947

Photo and Sound
141 New Montgomery St.
San Francisco, California

Dear Sirs:

Mrs. Noble Hamilton has told us that she booked Eisenstein's DEATH DAY from you for use here at the Museum. We are putting on our second series of ART IN CINEMA here at the Museum, and would like to book the same picture for our showing on April 18, 1947. We would like in on 16mm. Would you please confirm this booking if possible and bill us for the showing?

We also would like a copy of your current catalogue and any information you might have concerning the experimental and avantgarde films, which are the type that we show in our ART IN CIEMA seires.

Thank youx for your attention, we are

Sinnerely yours,

ART IN CINEMA SOCIETY
San Francisco Museum of Art

by

Richard B. Foster

Mo

March 27, 1947

Dear Dr. Morley:

At long last we are able to get alist together of the films that we have been unable to locate in this country, and have leads that they might be obtained in Paris. This is as yet a partial list, and we are certain that there are many others of which we have no knowledge. We are enclosing circularts of Series On e and Two, which outline the type of films that we are after and state our purposes as well as can be done. Also, our correspondent should be sent a number of catalogue announcements, since Lilik Schatz tells us that there is some interest shown in the catalogue among his friends in Paris.

The arrangement for paying the correspondent is satisfactory to us. We would like to be able to get in direct correspondence with him as soon as you have made the arrangements.
The films are as follows:

THE LOVE OF ZERO--Robert Florey
LIFE AND DEATH OF A HOLLYWOOD EXTRA--Robert Floery
MARCHE DES MACHINES--Eugene Deslav
RUMES D'AUTOME- Dmitri Kirsanov
LES ADVENTURES DE ROBERT MACHAIRE--Jean Epstein
THE WAY--Francis Brugiere
LA FLAMME BLANCHE--Charles Dekeukelaire
IMPATIENCE--Charles Dekeukelaire
ZERO DU CONDUITE--Georges Lacombe
IDYLLE A LA PLAGE--Henri Stork (or Storck)
LIGHT RHYTHMS--Bruguiere and Blakeston
LIGHT PENETRATES THE DARKNESS--Vavra and Pilat
PANDORA'S BOX--Pabst
THE ADVENTURES OF DAVID GRAY--Dreyer
DISQUE 957--Germaine Dulac
NEUROSE--Wos and Zitch
VERS LAS ROBOTS--Deslav
MONTPARNASSE--Deslav
L'AGE d'OR--Dali and Bunuel
ABSTRACTIONS (not the tittle)- Walter Ruttman (these were made sometime between 1920 and 1925)

There are others, but that is the main list. The correspondent should get in touch with the following persons:
Andre Breton (mention Schatz here)
Jean Cocteau
Jean Epstein (if he is still alive)
Eugene Deslav

Dr. Morley (page 2)

Luis Bunuel (mention Stauffacher and Foster)
G. Ribemont-Essaignes
Also, he should check the Cine Club de Paris, who showed L'AGE d'OR and other avantgarde films in 1946. The address is 21 rue de l'Entrepot, Paris. He should also look up the magazine L'Ecran Francais, and talk to the movie editor, who is an authority on the experimnetal cinema, according to Bunuel.

He might write to the old CLOSEUP magazine in London, if he can find there adress, and tell them what we are after. Bunuel will be an especially good source for information, and he is now secretary to the International Cinematographic Society. If he once begins to get leads on the films form any one of the above sources, the rest of the sources will expand rapidly. At least, that is our experience.

Please excuse the poor typing; but it is late and at best I am a poor typist. For your inforamtion, the Museum series is now sold out and the Berkeley series will be sold out by the end of the week. We are lucky in the way this thing has caught on. We have enough material for Series Two at the Museumto use for Series Four in the Fall here at the Museum--if they are as good as reputed.

Thank you for your help--please call on us if you need furhter information.

Dick Foster and F. Stauffach
Art in Cinema

Gus —

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Sent straight wire - 4/7/47 "PLEASE SEND BLACK, WHITE AND GREY AIR EXPRESS COLLECT IMMEDIATELY TO REACH US BY APRIL 11th

Frank Stauffacher, S.F.M.A.

April 4, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Mr. Stauffacher:

Since we have not received a reply to our letter of March 28th we do not know whether to dispatch the film "Black, White and Grey" to you. If you wish this film kindly wire us so that we may have sufficient time for it to reach you.

Sincerely yours,

Mollie Thwaites

Mollie Thwaites
Registrar

MT:gs

Please ship air-exp-coll. immediately.

Frank We don't have in hand to 16 mm in Be

1009 North State Street, Chicago 10, Illinois • Telephone DELaware 4688-4690

WESLEYAN UNIVERSITY art laboratory MIDDLETOWN, CONNECTICUT

April 9, 1947

Art in Cinema Society
San Francisco Museum of Art
Civic Cenetr, San Francisco

Gentlemen:

Enclosed is my check and order blank for a copy of the Art in Cinema catalog. I would also appreciate your sending me any literature that you might have available about your enterprize which seems to me the most worthwhile thing of its kind that I have heard of.

Sincerely yours

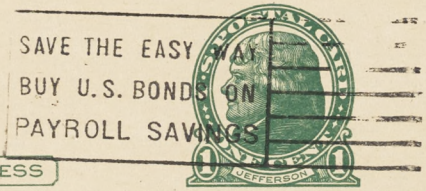
Limbach

Russell T. Limbach

Dear Dick and Frank:

I sent this man a note thanking him for,and acknowledging his order for the catalogue, which we would mail to him as soon as the catalogue was sent to us. I thought you might like to answer his letter otherwise, tell him about the "enterprise", so to speak.

E. B. H.



THIS SIDE OF CARD IS FOR ADDRESS

FRANK STAUFFACHER
SAN FRANCISCO MUSEUM OF ART
WAR MEMORIAL CIVIC CINTER
SAN FRANCISCO CALIF.

dear dick & frank: apr. II

john & i had hoped very much to have at least a small amount of film to send you forthe forthcoming showing. butit is not now posable.

with a couple of beginings already behind me, i am once again hopeful to see some completed portions of film before not to long.

this delay is always the reality, and by now we should have learned that to give a date is foolish untill the work is complete and in our hands.

Hope to here from you soon.
Regards from John, Jackie & Myself Jim

ak

STRAIGHT WIRE APRIL 16, 1947

TO:
MARGARETA AKERMARK
M.M.A. FILM LIBRARY
11 WEST 53RD ST.
NEW YORK CITY

16 MM ~~RAIN~~ SCHEDULED FOR APRIL 18 DID NOT ARRIVE WITH ARSENAL. PLEASE SEND AIR EXPRESS SPECIAL DELIVERY OR WIRE.

STAUFFACHER
S.F.M.A.

Charge to: ART IN CINEMA

CC: Nepp
Art in Cinema
Baker

Fis

STRAIGHT WIRE APRIL L7, 1947

TO:
OSKAR FISCHINGER
1010 HAMMOND STREET
HOLLYWOOD, CALIFORNIA

T
AM SHIPPING FILMS TODAY. WE HAVE SCHEDULED SUDY NUMBER SIX FOR APRIL 29: CAN WE HAVE JUST THAT ONE BACK. CHECK FOR $100 SHOULD REACH YOU NEXT WEEK. YOUR FILMS VERY POPULAR UP HERE AND AT BERKELEY WILL WRITE YOU AT END OF SERIES. THANKS FOR YOUR COOPERATION

RICHARD FOSTER
S. F. M. A.

COPIES:
NEPP
ART IN CINEMA
BAKER

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Vice President, Container Corporation of America

April 21, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, Calif.

Dear Mr. Stauffacher:

We would appreciate your returning the film "Black, White and Grey" as soon as possible as we are urgently in need of same.

Sincerely yours,

Mollie Thwaites

Mollie Thwaites
Registrar

MT:gs

1009 North State Street, Chicago 10, Illinois • Telephone DELaware 4688-4690

Lili

STRAIGHT WIRE PREPAID

April 24, 1947

TO: LILIK SCHATZ
C/O SHAMROY
6235 PRIMROSE AVE.
HOLLYWOOD, CALIFORNIA

PLEASE SEND FILMS BACK IMMEDIATELY. THEY ARE OVERDUE.

FRANK STAUFFACHER

CHARGE TO: ART IN CINEMA
Sent by: MBB

cc: Baker
Knepp
Art In Cinema

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2.70

April 24, 1947

Mr. Boyd Rakestraw
Department of Visual Education
University of California Extension Division
Berkeley, California

Dear Mr. Rakestraw:

I deeply regret the misunderstanding---if I may call it that---of my seeming to have overstepped my position in the matter of helping someone enter Art in Cinema at Wheeler Hall last Tuesday evening, who had previously

April 24, 1947

Mr. Boyd Rakestraw
Department of Visual Education
University of California Extension Division
Berkeley, California

Dear Mr. Rakestraw:

I deeply regret the misunderstanding---if I may call it that---of my seeming to have overstepped in the matter of helping someone enter Art in Cinema, who had previously been denied admittance by you, at Wheeler Hall last Tuesday evening.

We are, perhaps, over-lenient in this respect here at the Museum. I was unconsciously acting on a precedent we have more or less accepted here.

The fact is that the person in question I knew had been an early subscriber to the series, with more than a cursory interest in it, and so I felt that she should have been allowed to go in.

Please accept my apologies in a matter that was really none of my business. It would be unfortunate to create a misunderstanding in such a difficult project that has so far been uniquely successful, thanks to satisfactory collaboration with such sponsors as Dr. Grace M. Morley and you.

Respectfully yours,

Frank Stauffacher
Editor, Art in Cinema

FS/m

April 24, 1947

Mr. Boyd Rakestraw
Dept. of Visual Education
University of California Extension Division
Berkeley, California

Dear Mr. Rakestraw:

After leaving the auditorium last night, I discussed the incident of the lady who had forgotten her ticket with Mr. Stauffacher and Mr. Leite. The events that led up to her entry were as follows: Mr. Leite, you and I were talking with her when Mr. Stauffacher came up. Mr. Stauffacher had not heard the conversation, and said to Mr. Leite and me: "I know this lady, and she has been to the other shows. Why don't you give her your ticket for tonight, since you as a sponsor don't need one to get in?" This last remark was directed to Mr. Leite, and Mr. Leite then gave her his ticket at Mr. Stauffacher's suggestion. The program was about to begin, and there was a general confusion around the door, so that I lost track of what was going on. Since Mr. Stauffacher had missed the conversation between you and the lady, he was not aware of what had transpired. Another young fellow, whom I had seen at previous shows, came to the door at the same time and said that he didn't have an opputunity to turn in his tickets the week before; he was the one who later saw you and turned in his tickets at the other door.

The original confusion on the tickets came in during the arrangements made by Mr. Leite with Mr. Fisk. During those original conversations between them, Mr. Fisk instructed Mr. Leite to print a certain number of tickets, (800 or 850--I forget which), and number them; Mr. fisk apparently said to print a certain number of unumbered tickets for the press and for the sponsors. These intructions were carried out, and Mr. Leite delivered to me a number of tickets for use by the Museum and the Art In Cinema staff. I was also under the impression that we had cleared up this matter in the meeting at your home a few weeks ago. Since there was very little time to arrange all of the details and to reach a complete agreement, it is regrettable that these misunderstandings arose.

We of the Art in Cinema Society of the Museum feel that when we and our sponsors serve without remuneration and make an

attempt to bring to the Bay Area films that have had a showing only in such centers as Paris, London, and New York, a certain amount of informality and confusion is bound to result. As you know, all of have regular, outside jobs--Mr. Leite runs a bookstore and is a publisher; Mr. Stauffacher is a commercial artist; and I work in a government housing agency. We deal with artists directly, and are able by so doing to obtain films not otherwise available. We have taken two trips to Hollywood in search of material, the expenses of which were paid by the Society; we have rented a great many films that were never shown in order to dig out material that would meet our artistic standards; we have compiled program notes from many sources; and we have put together a catalogue dealing with the avant-garde cinema that is the first of its kind published in America.

So far we have been able to enlist the active support of four major sponsors--yourself, Douglas McAgy of the California School of Fine Arts, Mr. Leite of Circle Magazine, and the Museum. Each of them contributed and continue to contribute their time, facilities, and in some cases, advertizing space at cost. The Museum is, of course, the central source for the Society, and our funds have been set up in a special fund supervised by Mrs. Noble Hamilton of the Museum. We feeal that any misunderstandings between ourselves and our sponsors, or between our sponsors, can be cleared up by discussion. It is regretable that these misunderstandings arise, but when they do, we make every attempt to clarify them before our relations deteriorate.

Much of what I have said is already known to you, but occasionally a review is a good thing. We wish to keep all of our sponsors and to deal with each one fairly. To date we have been very happy over the Berkeley series; the facilities are excellent, and Mr. Ladianos has been a great help to us and the program notes are very well done. In view of these facts, we would like to express our appreciation of your cooperation-- and at the same time to clarify any misunderstandings that arise due to either my own or Mr. Stauffacher's actions, as in the case last night.

With regard to the expenses, as we discussed last night, the pencilled copy I gave you was an estimate, since all billings are not yet in. I will be able to render an accurate statement about May1, after we have discussed the preliminary estimate. We hope to have the catalogue ready for sale next Tuesday night. If it is ready, would you mind making an announcement to that effect? We'll bring them over to you beforehand if the binder finishes.

Sincerely yours,

Richard B. Foster
Ar In Cinema Society

Sch

STRAIGHT WIRE PREPAID

APRIL 25, [illegible] 1947

TO:

LILLIK SCHATZ

CARE OF SHAMROY, 6235 PRIMROSE AVENUE

HOLLYWOOD, CALIF.

SEND FILMS TO ME HERE AT [illegible] MUSEUM VIA RAILWAY EXPRESS WE HAVE OTHER STUFF GOING TO NEW YORK AND IT SHOULD ALL GO TOGETHER HOPE YOU LIKED THEM

STAUFFACHER

THE BALLARD FILM SOCIETY

2036 GLENCOE WAY
HOLLYWOOD 28, CALIFORNIA

Phone HEmpstead 5512

PAUL BALLARD, Founder-Director

April 26, 1947

Dear Frank:

Thank you very much for your kind hospitality over the past weekend. It helped greatly toward the enjoyment of my stay in San Francisco. Likewise appreciate your screening the films for me that you had on hand.

I checked with the Academy Library on the film "FAHRMANN MARIA" and they have no information whatsoever on this film. The only out seems to be for you to contact Rosenheimer at the Museum.

Hope that you will be able to come to Los Angeles soon and see the set-up at the Coronet Theatre. Shall look forward to seeing you and Richard down this way shortly.

Please send the film that Curtis Harrington sent to you on approval as he wants to cut the negative.

Thanks very much. I shall send you any new information that I may obtain along the line. Don't forget the Emmer films as I think they would be appropriate for one of your programs.

Yours sincerely,

Paul

April 28, 1947

Curtis Harrington
2600 South Hoover
Los Angeles 7, Calif.

Dear Mr. Harrington,

I hope you will forgive me for delaying acknowledgement of your film, and for my holding it here for so long. We have been very busy here, and seemed to have had more trouble with our films on Series Two than on the first series. And then too, I was holding FRAGMENT OF SEEKING to show to Jim Broughton and Sidney Peterson since I felt they would be very interested in it - they made THE POTTED PSALM, and while the two films deal with different problems, still they are eager to see any personally expression in cinema. But Alas, we could never get together, and so I'm sending your film off today, hoping that we can get it back here in the future.

Your sentiments regarding a new experimental movement in film are exactly the same as ours. That was our idea in forming the Art in Cinema Society. But where are the new experimental films? We have scoured the country and, I believe, have tapped just about every known source; and if there are people making really vital experiments in film - with some exceptions - they are certainly keeping them secret. Our first series here in San Francisco stirred up great enthusiasm; various groups wrote scenarios, bought film, and began taking scenes. But not one of them came through with anything at all, and I'm afraid the movement will peter out. We have managed to build up a huge interested and intelligent audience, but that too will drift apart unless we can find better and more stimulating selections. The fact is, very few of the new things even approach the older "classic" avantgarde works - Man Ray's, Dulac's Kirsanov's, Ruttmann's, etc. And one would think that today the purely technical advances available to the amateur would create a new stimulus in itself. But it doesn't, and for that reason individual producers like Maya Deren, like yourself, or anyone who actually goes through with a film - should be highly commended.

Now as to FRAGMENT OF SEEKING, anything I can say about it is, of course, entirely my personal reaction, and so please accept it as such. I felt that, as an expression of a problem, it was exceedingly pertinent and very interesting. But as it stands now I feel that it needs considerable editing, particularly in the first half. Even though the pace and the mood is slow, it seems to me that almost every scene could be shortened somewhat. The choice of angles, in several instances, also bothered me; for example, when the principal character walks into the courtyard and comes upon the boy and the girl sitting at a table it is at first very difficult to see that it is a boy and a girl sitting at a table. When he comes upon the blonde leaning against a wall in a medium close up, her profile is confused with rather

distracting architectural forms in the background. I always feel that if one is using a fixed focus lens, or a lens set at infinity, it puts a tremendous strain on the actual two dimensional composition of your frame. You have to isolate more, realizing that everything being in focus makes everything encountered by the lens of equal importance. You are no doubt very well aware of this, and perhaps you confused the girl's profile on purpose, for all I know, but remember this is my own personal reaction.

I am at present going through an obsession regarding the variety of imagery any film might contain. This was deeply impressed upon me by one of the films we recently screened -ARSENAL by Alexander Dovjzenko. In spite of its subject matter, or at times its almost mystical and confusing symbolism, still the amazingly varied imagery, so rich and startling - from flat lighting to silhouette, from tremendous close up to very long shots, etc. was something that I had never seen before on the screen and it opened up a whole new realization to me. I realized that the cinema is the most demanding -physically demanding of its onlookers - of any of the arts. In short, its a strain on the eyes. To vary the imagery produces a movement in itself, to say nothing of the movement within the imagery. Even though the pace might be a slow one, this constantly shifting flow and variety of lights, darks, angles, etc. constitute the real essence of the film medium; its actually a problem in abstraction. Miss Deren is well aware of this, and it is particularly obvious in her short STUDY IN CHOREOGRAPHY FOR CAMERA.

Again, you are perhaps well aware of all of this even more so than I am. But these are the things I would personally like to see applied to FRAGMENT OF SEEKING. And I am also looking at it somewhat through the eyes of our audience - a particular set of eyes I have unconsciously acquired during the past year -as I would, being in a sort of editor's position. This in itself, of course, limits my criticism.

At any rate I do wish to thank you for sending me the film, and we would be very happy to show it on Series Three - if we have one. It will take a lot of scraping around to find enough of this form of cinema for another series. In the meanwhile, I wish you the best of luck with your commendable and interesting work.

Sincerely yours

Frank Stauffacher
Art in Cinema

FS/mbb

Robert C. Stern
73 Parkside Dr.
Berkeley 5, Calif.

To: Martha B. Bullitt
% Art in Cinema
S.F. Museum of Art
San Francisco, Calif.

Dear Miss Bullitt,

I received your note explaining why I had not received the two season tickets for ART IN CINEMA.

As I had not received them, other things have come up preventing my going to the remaining two of the series.

I would, therefore, appreciate your refunding me the money for the entire series ($7.20) as I will be unable to attend the performances.

I am sorry for the bother I have given you, but appreciate your giving my misfortune attention.

Very Sincerely Yours,
Robert Stern
73 Parkside Dr.
Berkeley 5, Calif.

May 2, 1947

Mr. Robert C. Stern
73 Parkside Drive
Berkeley, 5, Calif.

Dear Mr. Stern:

Enclosed please find Richard Fosters check for $7.20, refunding to you your money for the entire ART IN CINEMA Series.

We are very sorry indeed that through our error you missed out on this Series, however, we shall let you know of any future ones.

Sincerely,

Martha B. Bullitt

April 22, 1947

Mr. Robert Stern
73 Park Side Drive
Berkeley, California

Dear Mr. Stern:

Through error, your application for tickets for the ART IN CINEMA series was misplaced and we had no way of reaching you and could only hope that you would call regarding them, as you did.

If you would like to come to the two remaining programs of the series, on April 28th and May 2nd, you may pick up tickets at the door this coming Friday evening, as well as a refund for those programs which you have missed. If you would prefer a refund on the entire series will you let me know and I shall be happy to take care of it for you immediately.

If you come for your tickets on Friday evening, will you ask for me or for Mr. Richard Foster, as one or the other of us will have them for you.

Our regrets and apologies for this mix-up and delay.

Very sincerely yours,

Martha B. Bullitt

CINEMA
8066 Beverly Blvd.
Los Angeles 36, Calif.

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Frank Stauffacher

Museum of Art

War Memorial; Civic Center

San Francsico; Calif.

April 25

Dear Frank:
Just a note to say hello and tell you how things are going. The first issue will be out early in May and for sale on 15th (issue dated June). I've written to George Leite but haven't heard from him. So far, only Elder bookshop in Frisco has requested copies. Hope to be able to get up to Frisco in mid-may to see about other distribution outlets(and see your fair city again.) How did your second series of showings go? Still looking forward to the book..... Thanks for your help. Appreciate it very much. My regards to Dick-

Ed Wellis.

Langlois, Oregon
May 7th, 1947

Frank Stauffacher, Art In Cinema Society
San Francisco Museum of Art
Civic Center, San Francisco

Dear Mr. Stauffacher:

Thank you very much for your kind and helpful letter which you sent me some time ago in answer to a number of queries regarding films for a series I am attempting up here. I have hesitated bothering you further, but since you do seem to have an interest in films as such, from more than one viewpoint, as well as actual contacts, it seems I do not have much choice other than to put this further strain on your time and patience.

In the first place, do Brandon Films in New York publish a catalogue, and, if so, do you have a copy? Mr. Brandon sent a rather promising letter which intimated that though they might not have some films, they could be of assistance in obtaining them should I be interested. In answer I sent a list of titles and received in return a somewhat cold response saying I might do better elsewhere.. Also no mention was made of a catalogue, though I asked about it twice. Because of my isolation here, and a certain impotence in going out and getting as a result, letters of this type almost literally anguish me since they seem to dangle more or less invisible fruits just out of reach. I am planning on using WAXWORKS here, contingent on your opinion: is it complete and utter fantasy which depends somewhat upon a rather alert imagination to keep up with it (by that, I suppose, I mean does it have enough pace to keep a usually unimaginative person up with it as CALIGARI does (in my opinion) but which DESTINY* sometimes does not) or might it seem dull, affected, or too "psychological" to an unsophisticated audience? I had planned to use THE INVISIBLE MAN as a follow-up -- would this seemreasonable to you? You must remember that this series is going to be an education for these people (unbeknownst to them, of course!) and as such will be conducted as subtly as possible. Thus, also, when I use Avantgarde films, I shall have to incorporate them into apparently more prosaic programs. Do you think the Deren films are more "successful" in their final accomplishment than some of the other films available? I think I would like to try the Whitney brother's films, and some of the Fischinger abstractions, though that gentleman is apparently not going to answer my letter, as you warned, alas. What is your opinion of Sarah Catherine Arledge's DANCE FILM? I had heard from a friend that she had recently finished a film, but have had no answer to inquiries concerning it further. Are LES HOUSARDS DE LA GARDE and LE VIEUX CHATEAU similar in effort to JOIE DE VIVRE, or are they less episodic than I remember it? Because my own experience is so limited with pictures of this type, may I say in passing that I want to completelyaavoid anything like the Watson-Webber FALL OF THE HOUSE OF USHER which became not only esoteric to an extreme degree (to my own rather unsophisticated tastes) but dreary and repetitious, without any apparent justification, to the point of sheer monotony. I am trying to intrigue our audiences here, but it would be tragic to succeed only in imbuing them with a great distaste. What are your reactions to THE LOVE OF ZERO and MR. MOTORBOAT'S LAST STAND, titles which I have come across rather

* perhaps it does at that!

frequently. And is ONESIME HORLOGER as delightful as a few sentences in the Bardèche and Brasillach HISTORY OF MOTION PICTURES would indicate?

Finally, if you have seen THUNDER OVER MEXICO, do you think it remains close enough in spirit to Eisenstein's principles to warrant its inclusion on a program up here, with other films made up from the QUE VIVA MEXICO! footage? And do you know of any other source for POTEMKIN other than the Museum of Modern Art? I saw an advertisement in some film magazine once stating that it was available with a sound track added. Do you know if this includes the original score written by Edmund Meisel? I understand, however, that this is a cut version, and that the only prints available in its original form may be had from the M.M.A. And while I am on Eisenstein, would ALEXANDER NEVSKY be of sufficient interest to our audiences in your opinion? I understand that the sound recording is not too good, but perhaps it could be included in a later program without dismaying our audience, which, as I have indicated, we are trying to handle as gently as possible to start out with until we at least have enough money ahead to cover any possible deficits in gate receipts for film rentals -- that may take some time. Alas, again!

I can get two other films by Paul Leni: THE CAT AND THE CANARY and THE LAST WARNING. Do you remember THE LAST WARNING at all, and if so, would it be worth while to incorporate in our programs here? I am running THE CAT AND THE CANARY and THE 39 STEPS together as a sort of test, but no one that I have been able to ask seems to remember THE LAST WARNING. It is mentioned quite favorably by Paul Rotha in some of his books, but there again, I dislike reaching out for unknown quantities at just this point.

Now I shall stop and let you get your breath. I had hoped to get to San Francisco so I could ask these things (and more!) personally, but now it is hard to say when we will be down, so this letter. Believe me, I do appreciate your giving me so much of your time and trouble.

Sincerely,

Roy Lundholm

Roy Lundholm
Langlois, Oregon

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

May 12, 1947

Mr. Richard Foster
San Francisco Museum of Art
San Francisco, Cal.

Dear Mr. Foster:

We have been hoping that we would hear from you about the Art in Cinema series at The University of California, and about how Miss Deren's films were received. No doubt you have been much too busy to write, but we hope you will get a chance soon.

Our apologies for the hectic wires we sent you and Mr. Stauffacher, and thanks for air mailing the films back to us. They were overdue for the World Film Festival at Brussels, and we were never more desperate!

I have not sent a bill to you for the three films because of what you said in a previous letter about the rental fee. I hope the showing was as successful this time as it was last year. In any case, we hope to hear from you about this.

Can I ask a favor of you? On request, we have sent six Anagrams to the Museum. Three were sent on April 2, and three more on April 14. Only the first three were paid for. Would you check with Mr. N. Knepp who sent the order? Thanks very much.

Sincerely,
Lila Pelton
Lila Pelton
(Ass't.)

14 May 1947

Ray Lundholm
Langlois, Oregon

Dear Mr. Lundholm,

To go right down the line with your questions: Yes, Brandon Films has a catalogue called The "Blue" Book of selected films, or something like that. We have a copy, and I'm sure they'll send you one if you keep after them long enough. Brandon is typical of your experience with them. Whym I don't know. The only way we could get them off the dime was via a direct telephone call to them from here. I'd advise you not to show WAXWORKS - if you are planning to use the Brandon print of that picture. Although we had it scheduled, we didn't show it because it turned out to be a very, very badly worn print, and what's worse, the most important sequence - the "Jack-the-Ripper" sequence, was missimg. I am enclosing a paper we sent out to our audience and members which explains this. This print, as it stands, is much inferior to Caligeri, as a film. I don't think your audience would care for it . I don't think there is another print of WAXWORKS available. The Museum of Modern Art Film Library doesn't even have a print.

Deren's films are good. But it does depend upon your audience. I would suggest her MESHES OF THE AFTERNOON and her STUDY IN CHOREOGRAPHY FOR CAMERA, with your INVISIBLE MAN. That would make a good program. The Whitney films are very interesting and among the most advanced we've seen -but again, it depends upon your audience. But for God's sake, don't show more than one or two Whitney's at a time, and the same goes for Fischinger. If you will let us know the approximate date that you'd like to show the Fischinger and Whitney Films, we can probably get them for you.

We had the premiere of Sara Kathryn Arledge's film on May 4. It went over extremely well, it got a big hand. Everyone feels it to be a real innovation, a very unique conception, and I'd recommend it immediately.

The two French"Surrealist" cartoons (they're not surrealist at all) are good, in a rather passing way; not as ingenious as JOIE DE VIVRE. Just so-so. We were unsuccessful in getting THE LOVE OF ZERO - Bob Florey, now in Hollywood, doesn't even have prints. Mr: Motorboat's LAST STAND is a good film from

a cinematic standpoint - excellent cutting, economic direction, etc. But with a completely unsophicticated audience, it may seem merely old and rather dated - which it is, but as I say, not without great interest to the student. ONESIME HORLOGER, of course, is a very old film, very funny, etc. It comes at the end of a 2000 ft. reel circulated by the Museum of Modern Art Film Library, the same containing some marvelous short things by Ferdinand Zecca, Emile Cohl, etc. all circa 1907-.

There are other sources for POTEMKIN than the M.of M.A.Film Library, but don't use them. Brandon has a print, but I understand that it is no good. The Musuem has the only accurate edition of this great film - by this I mean the only version in its original form. THUNDER OVER MEXICO has little to do with Eisenstein's conception. It was not edited by him, and as it stands, it is a horribly poor story enhanced by beautiful static photography. DEATH DAY is good. I am not familiar with the edition of POTEMKIN that you mention which has a sound track, but it probably is the Meisel score. I think ALEXANDER NEVSKY would be interesting for your audiences. It is not experimental, not avantgarde, but it still has a wonderful epic, cinematic quality.

I've heard of THE LAST WARNING, but don't remember ever seeing it.

For a good, all-around program that would contain just about the best of the Avantgarde I would recommend the recent series that we put on at Wheeler Hall at the University of Cal campus. Here again, however, the majority came from the Musuem of Modern Art Film Library, and so if you contemplate selling tickets at the door, they're out. Its an excellent list, though, and it was based upon our Series One - it comprises the most popular and interesting - with the exception of BLOOD OF A POET, which we didn't feel like paying another $100.00 for.

Feel free to ask us any questions you might have. We wish you great success with your commendable project; however it stands a little vague in my mind, and perhaps we could be of greater help if you'd send us a complete list of what you intend showing. I know your position - not having seen a lot of the films - we are always finding ourselves in a similar position. And we find that there are some films that just shouldn't be shown - even to sophisticated audiences.

Sincerely yours,

Frank Stauffacher

Art in Cinema

This is not to mean that serious efforts to deal with psychological problems are any less worthy than lighter, wittier subjects. Its just that the more serious subjects leaves itself wide open for misconception on the part of the spectator, over-emphasis on the part of the creator - over-seriousness, perhaps over-handling. Its a much more difficult world to deal with.

I am happy to see your Film Society launched, and I certainly wish you great success with it, and your own creative film work. Please feel free to draw on what experience we have gathered; if we can help in any way, we would be most happy.

Sincerely yours,

Frank Stauffcaher
Art in Cinema

FS/mmb

14 May 1947

Mr. Curtis Harrington
The Experimental Film Society
P.O.Box 931
Los Feliz Station
Los Angeles, Calif.

Dear Mr. Harrington,

We sent Mr. Etting's films back to him about a week before your letter arrived, so he has them now - if he hasn't written to you already to that effect.

Hans Richter mentioned Etting and his two films in his "History of The Avantgarde"; Lewis Jacobs suggested that we contact him and use his films on Series Two. With these two recommendations we did not question their interest. But whether we have a particularly odd audience here,or not, they were not very well received. I am enclosing one review which happens to contain a fairly accurate version of the audience reaction. However, Mr. Garth, in his review, erred slightly in sizing them all up as being between the ages of 17-20.(The audience). However, it is not my position to pass judgement uninvited.

A large audience of this type is a very peculiar thing. It has a life of its own, it is rather eager, ferociously eager, in fact, and amazingly quick to spot pretention and phoniness, and very vocal in expressing its sentiments. This audience reaction has been an interesting phenomena in itself.

THE POTTED PSALM was not very well received at its first performance last year. (We ran it twice). Or perhaps it would be more fair to say that it was received with very mixed reactions, with a leaning toward the negative side, but certainly very definite,either way. I think this is mainly because it deals with a lugubrious subject, and droops with a declining curve all the way through, with no relief. And it tries just a little too hard throughout. But we have pushed it because we felt that it was, at least, an interesting attempt, and a complete one, right to the bitter end. Of course Peterson realizes all of this, and his new film goes in the other direction, away from the serious psychological subject.

ak

May 16, 1947

Miss Margareta Akermark
Circulation Director
Museum of Modern Art Film Library
11 West 53rd Street
New York, N. Y.

Dear Miss Akermark:

We are terribly sorry that the mix-up occurred on the films you made reference to in your letter of May 10. The two films sent from MGM were MENILMONTANTE and ENTR'ACTE, both on 35 mm.

The complete story is this:

The day after the films were shown at the Art In Cinema Society showing at the University of California. Two of the members of the Art In Cinema Society wired Frank Stauffacher and myself from Hollywood asking us if they could show these two films to a camera man and producer in Hollywood. The cameraman was a Mr. Pomeroy, associated with Fox, and the producer was a Mr. Fried of MGM. The two society members are Bezahel Schatz (who designed the cover for our catalogue), and Henry Miller (the writer, who wrote the introduction to our catalogue). Both Mr. Schatz and Mr. Miller have been very active in the Avant-Garde movement here on the West Coast, and have been trying to interest as many people as possible in all phases of the Avant-Garde films, art, literature, etc.

Since the delay in shipping the films back to you would be only a few days, we sought to cooperate with Mr. Miller and Mr. Schatz, and to assist them in their effort to spread the word about our own efforts in the Avant-Garde cinema.

The showing in Hollywood was held in a private projection booth for only a few persons. After the showing, Mr. Fried suggested to Mr. Schatz that he could take care of the shipping of the films to New York

through the regular MGM facilities in return for Mr. Schatz' favor in showing him the film.

I had instructed Mr. Schatz to return the films to the Museum where we could check them and send them back to you. However, he missed the instructions.

Since Mr. Stauffacher and I take full responsibility for this action (as both Mr. Miller and Mr. Schatz are members of the Society), we would like to make an apology and to request that any billing for the private Hollywood showing be made to the Art In Cinema Society, in care of the San Francisco Museum of Art, Civic Center, San Francisco.

We have enjoyed excellent relations with Mr. Rosenheimer and yourself and of course do not want to jeopardize future relations over this incident. We acted in good faith, thinking that we were advancing the movement of which we feel ourselves to be a part. Had we realized the seriousness of our action at the time, we should certainly have sought your permission before sending the films to Hollywood.

Frank Stauffacher and I deeply regret that we have made an error of enthusiasm in this instance, for we can fully understand and appreciate your concern over property unique and valuable. We hope that you will accept our sincere apologies.

Respectfully yours,

Richard B. Foster
Art In Cinema Society

RBF/m

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

MMa

May 20, 1947

Dear Mr. Stauffacher:

Thank you for your letter of May 14th. I was happy to hear that the material was useful.

There will be no charge made for the stills - a courtesy to your Museum from ours, but we would appreciate a credit line.

Miss Barry and I are looking forward to receiving a copy of your Catalogue and shall place it in our library for material on experimental films is always in great demand.

Sincerely yours,

Jocelyn De Rosa

Jocelyn De Rosa

Mr. Frank Stauffacher, Editor,
Art In Cinema Society,
San Francisco Museum of Art,
San Francisco, California

Tuesday

Dear Frank and Dick:

Art in Cinema came this morning and I'm hurrying to write to say how really good it looks and I'm sure will read and to thank you for the autographed copy. It has come a little too late for review in July Cinema which is just as well because I'd really like to give it a spread. To do this, I wondered of the possibility of borrowing some of your photo-engravings that you made for the book. Am anxious too (still) to get the mailing list of the museum and of the book if that is still available.

With subsequent issue Cinema will devote a column to news of Film Society activities. Paul Ballard will edit. I believe you know him. If you can drop me a line about your future Society plans, etc., we can incorporate it in magazine.

Still hoping to get to San Francisco for a few days at least and hope to be able to once the July issue of Cinema is safely off the press. Incidentally, the new number involves quite a lot of changes - a new printer, all coated stock, better format (I believe), better contents (I think), etc.....

The mag has sold well but, as you can guess, its very tough sledding. The distribution problem still remains. The slim shoestring backing of course eliminates a lot of things we could otherwise do with mag - including the "selling" of it. Oh well, what's money? as the millionaire said.

The Whitneys are nicely at home in their newly built house in the "Valley" though I understand the neighbors with their English cottages are in arms against this sudden spouting of modernity on "their" street.

The Jacobs are as well as ever with Lew busy writing, among other things, a chapter on US avantguarde films for a British book.

Everyone sends their regards-

As ever-

Eli

SATURDAY

Frank and Dick:

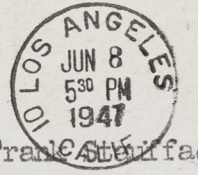
Thought I'd mailed this letter and now discover it's been in my pocket all along.

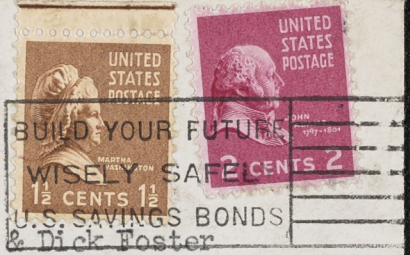
Anyway, here it is.

Best-

Eli

CINEMA
8066 BEVERLY BOULEVARD
HOLLYWOOD 36, CALIFORNIA





Frank Stauffacher & Dick Foster

San Francisco Museum of Art

Civic Center

San Francisco, California